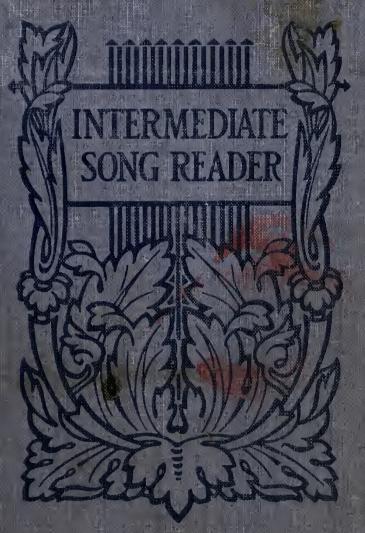
NEW EDUCATIONAL MUSIC COURSE



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INTERMEDIATE SONG READER

BY

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"FIEMENTS AND NOTATION OF MUSIC"

GINN AND COMPANY

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INTRODUCTION

The place of the Intermediate Song Reader of the New Educational Music Course in this system of musical instruction will be better understood by a brief survey of the entire Course.

The Aim. The aim of the New Educational Music Course is:

The New Educational Music Course To inspire love of good music; To develop a musical voice; To teach sight singing;

To induce musical interpretation.

The Material. A distinguishing feature of the material throughout the Course is that each number illustrates some well-known characteristic of music, racial or individual, and contains that vital quality called *musical* content, which appeals to the inexperienced learner as well as to the trained musician.

Basis of choice. Aside from the elements in notation of music, which are noted as they occur in the Course, there has been in the choice of material a constant recognition of the ideal development of the pupil. This includes the physical development resulting from deep breathing, the intellectual development involved in a systematic study of the subject, and the subtle development of character which comes from familiarity with good music.

All forms of music are represented, from the simple folk song to the melodies of the greatest composers of all nationalities, gleaned from the fields of song, cantata, oratorio, opera, and symphony.

Some of the *best living composers* are represented by settings of "poems every child should know."

The wide range of song subjects and the variety of moods represented in the Course respond to the complex nature and environment of childhood and youth.

The part songs are made particularly attractive by contrapuntal treatment, by the introduction of the melodic theme in the lower voices, and by voice accompaniments.

The *vocal arrangements* from the classics reflect the spirit of the original, both melodically and harmonically.

The Plan. The plan underlying the arrangement of the material furnishes an outline for consecutive study; at the same time the material is so grouped that any modification of the plan may easily be made by teachers when desirable.

Suggestive headings and marginal notes make clear the special rhythmic and melodic problems in process of development.

The Glossary in each reader is an authority upon which teacher and pupil can depend for definition and representation of musical signs and terms occurring in that reader. At the same time it summarizes for the teacher the technical work which study of the reader develops. The glossaries of the successive books contain such analyses as may logically be presented in connection with the respective readers.

The Intermediate Song Reader of the New Educational Music Course is adapted for study in the average fifth and sixth grades.

The Intermediate
Song Reader

Part I is devoted to a review of principles made familiar by study of the First Music Reader.

Part II develops new rhythmic types.

Part III presents melodies using $\frac{1}{5}$ 1, $\frac{1}{5}$ 2, $\frac{1}{5}$ 4, $\frac{1}{5}$ 5, $\frac{1}{5}$ 6, $\frac{1}{5}$ 7, $\frac{1}{5}$ 3, $\frac{1}{5}$ 6, and $\frac{1}{5}$ 2 in simple progressions. Part IV introduces easy three-part song.

Part V presents familiar and patriotic songs.

New melodic effects in the Intermediate Song Reader arise from the use of intermediate sharps and flats in simple progressions only, the study of the chromatic scale as a whole being deferred to a later book. Rhythmic figures new to the work of the year are such as result from the combination of rhythmic types developed in Part II of the music reader.

Constructive study. While the First Music Reader simply names and represents what pupils should learn from association and repetition, the Intermediate Song Reader adds to mere representation constructive study of the major scale and resulting signatures, and rules for establishing the pitch of different keys from two-lined c (\bar{c}), third space, treble staff.

Broad musical development. Recognition of musical effects through the sense of hearing, and reproduction of the effects by the pupil, should continue in every grade. Melodic and rhythmic drill, attention to voice quality, pronunciation and articulation, and faithful interpretation of the sentiment expressed by the composer,—these will give to the

music hour an æsthetic and educational value which will render it worthy of its place in the school program.

Exchange of parts. Pupils assigned to sing the upper part in one song will do well to take the lower in another. This makes them musical and provides voice training of ideal range.

Written work. Individual progress may be tested, and pupils strengthened, by requiring written reproductions of musical phrases or of entire melodies which are sung or dictated by the teacher. Each year the problems incorporated should be a step in advance of previous years.

Song repertoire. The many songs worthy to be committed to memory, and the variety of song programs available within the music reader, merit attention. Songs of varied character and movement grouped in the order typical of the symphony make a charming program,— a quick, cheerful selection being followed by a slow, graceful melody; this by a humorous, playful song,— a gay, lively composition completing the group.

The correlation of song subjects makes an interesting program. Group the flower songs, occupation songs, game songs, patriot songs, etc., thus:

Flower Songs

Asters, No. 4 Lily Bells, No. 54
Goldenrod, No. 7 The Clover, No. 152
The Pansy, No. 14 Flowers Asleep, No. 158

The Dandelion, No. 199

Acknowledgment is due to Messrs. Houghton, Mifflin & Co. for special permission to use poems from the works of John G. Whittier and Edmund Clarence Stedman; to Messrs. Charles Scribner's Sons for the use of the "Lullaby," by J. G. Holland; to S. E. Cassino for the use of "The Hurdy Gurdy Man," by Lilla Thomas Elder, published in *Little Folks*; and to W. B. Conkey & Co., Hammond, Indiana, for the use of the poem, "There's Work to be Done," by Ella Wheeler Wilcox.

Thanks are due Mr. William S. Lord for permission to adapt verses taken from "Blue and Gold," published by the Fleming H. Revell Company.

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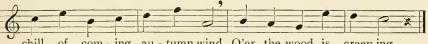
PART I

REVIEW OF PRINCIPLES PRESENTED IN EARLIER READER; TWO-HALF MEASURE; THREE-HALF MEASURE

CHAPTER I



- 1. The but-ter-cup and vi o let 'Neath the grass are sleep-ing; The
- 2. But still a long the dust-y road Clem a tis is twin-ing, And



chill com - ing au - tumn wind O'er the wood is creep-ing. like wan-d'ring beam of light, Gold - en - rod is shin - ing.

EARLY SINGERS

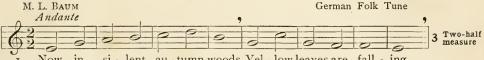


- 1. O the ear-ly morn-ing time, When the sun be-gins to climb,
- 2. Gai ly, sweet-ly do they sing, All the summer, all the spring;
- 3. Now has au-tumn time be gun, Who will sing to greet the sun?



all, the rob - ins small Be - gin the day with sing - ing. First of fall the rob - ins small To warm - er lands are wing - ing. Sweet and clear a sound we hear Of chil-dren's voi-ces ring - ing.

SEPTEMBER



- si lent au tumn woods Yel low leaves are fall ing,
- 2. These same woods all sum mer heard Chil-dren's voi ces ring ing,



au - tumn fields Mel - low bells are call - ing. While o'er qui - et Now to call them back to work, Bells are set a - swing - ing.

PHILIP H. GOEPP

JOSEPHINE V. T. BRUORTON



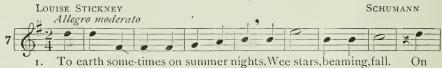
flow'rs and trees; This is the way the morning dawns, the morning dawns. chim-ney top; This is the way the rain comes down, the rain comes down, there a dance; This is the way the riv - er flows, the riv - er flows.



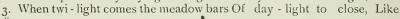
Three-half measure

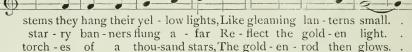
REVIEW - Continued





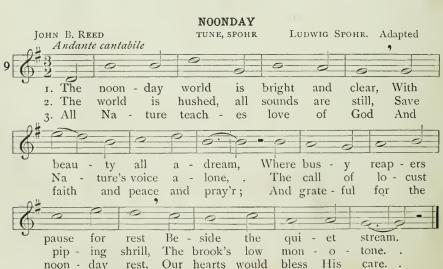
2. When up the sky day's gleaming car Rolls yel - low and bright, These



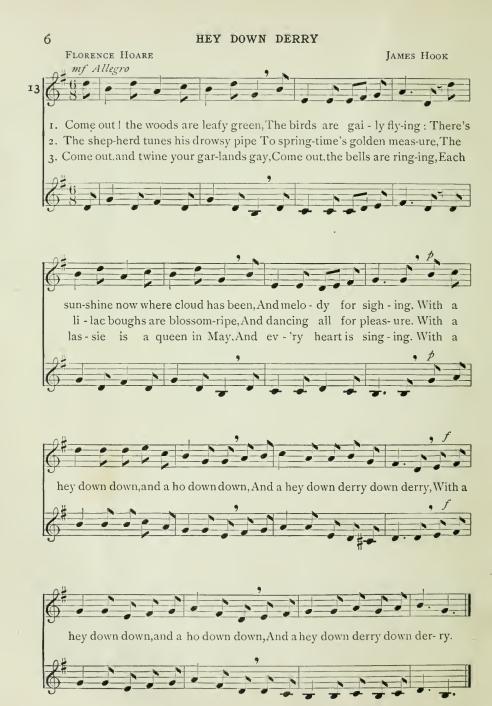




clear the sky, Hap- py birds are wing- ing by, Sleep,my ba - by dear. fair and high, Vio- lets sweet, de-mure, and shy, Sleep,my ba - by, sleep.











EVENING SONG



- 1. Slow-ly day-light fades a way And deep the twi-light shadows fall.
- 2. Now there ris es sweet and clear The voice of birds in ves per song.



Meadows bright and glad by day Now dream in fra-grant si-lence all. Hap-py chil-dren, too, we hear Who sing the homeward way a - long.



'Tis gay go up, and mer-ry come down, So ring all the bells of the town!

SONG OF THE SAILOR



- 1. Hur-rah! the sea-ward breezes Sweep down the bay a -main; Heave
- 2. Hur -rah! hur rah! the west wind Comes fresh'ning down the bay; The



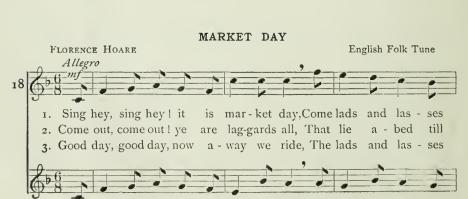
up, my lads, the an - chor! Run up the sail a - gain. . ris - ing sails are fill - ing, Give way, my lads, give way!

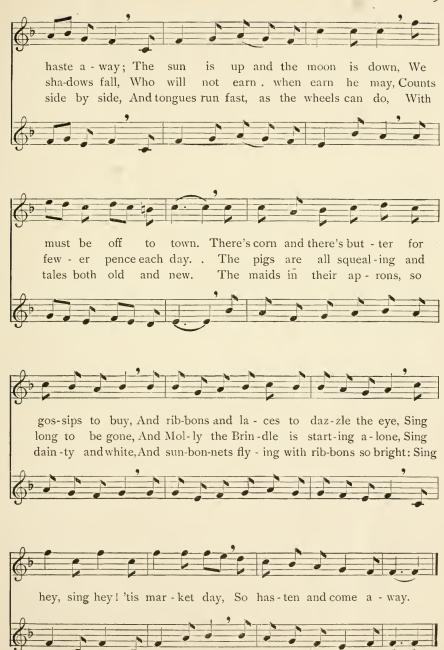


Leave to the lub-ber lands-men The rail-car and the steed, The Leaving the lands-mancling-ing To dull earth like a weed, The



stars of heav'n shall guide us, The breath of heav'n shall speed.





A MOTHER'S LULLABY



- 1. If thou wert but a lit-tle lamb Up-on the bar-ren wold, I'd
- 2. And if thou wert a lit-tle bird With-in the wood a lone, I'd
- 3. But since thou art my lit tle babe A sleep up on my knee, I'll



take thee to my heart and home, And shield thee from the cold. save thee from the huntsman strong, And keep thee for mine own. shel-ter thee, I'll cher-ish thee, I'll live, I'll die, for thee.

WHITHER?



- 1. Gen tle riv er that wan-ders slow, Sing-ing soft ly, sing-ing
- 2. Child, I flow to the o-cean far; Therewhere shines the ev'ning

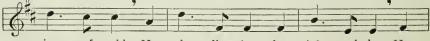


low, Whith-er, pray, do your wa-ters flow, sing - ing? . star, Voi-ces call from the sand - y bar, sing - ing! .

THE WIZARD'S WORK



- 1. When sum mer days grew brown and old, A wiz ard delved in
- 2. Still smil-ing, o'er the trees he wound Long rus-set scarfs with
- 3. Low down the east for crown-ing boon, He hung the gold en



mines of gold; No i - dler he by night and day, He crim - son bound; He drew a veil of pur - ple haze O'er har - vest moon; And donned his coat of frost - y white As



smiled and sang and worked a - way; And scorn - ing thrift, with dis - tant hills where cat - tle graze; He bathed the sun in twi - light deep-ened in - to night. At roll call, sum-moned



la - vish hand He cast his gold a - cross the land.

am - ber mist, And steeped the sky in am - e - thyst.

by the year, Sep - tem - ber an-swered, "I am here!"

THE MERRY-GO-ROUND

Anna M. Pratt. Adapted Henry F. Gilbert

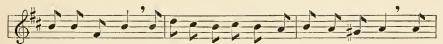
Animato

22

- 1. Hur rah, hur rah! for the mer ry go round, Where
- 2. The big gi raffe and the ze bra that jumps Keep



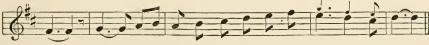
dai-ly the children whirl o -ver the ground. The galloping goats, the pace with the cam-el, so proud of his humps. The li-on that roams, with-



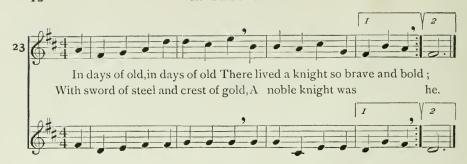
po-nies that prance, Are all run-ning ra-ces with don-keys that dance. The out an -y roar, Pur-sues a fine dra-gon ne'er harnessed before. These



sleighs, and the swans, and the beau-ti-ful cars of crea-tures so fierce are quite harm-less and kind and



gold, All have dash-ing young drivers, so gal-lant and bold. good, All ex - ceed-ing - ly safe, as they're made out of wood.



AUTUMN MIRTH



MOTHER GOOSE'S PARTY

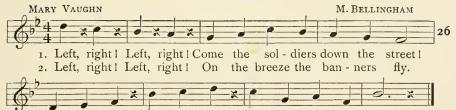


- 1. Old Moth-er Goose in vi ted From far and near her chil-dren
- 2. And first came Jack the Nim ble, And then Bo-peep with all her
- 3. The oth-ers fol-lowed la ter, Jack Spratt was there, Miss Muf-fett
- 4. Boy Blue, and Tom-my Tuck er, And Sim ple Si mon with his 5. They feast-ed all to - geth - er, With laugh and song the whole night



dear, To come to tea and mer - ry be The whole night long. sheep, And all the way from far Bom - bay The fat man came. fair, And from his cor - ner came Jack Hor-ner Eat - ing pie. pie - man, Came with Pe - ter, pump-kin - eat - er, Last of all. long, And when 'twas day they sped a - way By morn - ing light.

THE SOLDIERS



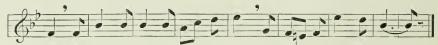
For-ward march! For-ward march! Hear the tramp-ing feet! Here they come! Here they come! See them march-ing by!



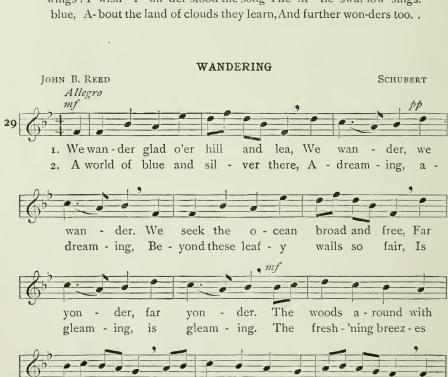
Branch-es sigh, chim-neys moan, Crick-ets tune in min - or tone. Crick-ets sing 'mid the storm,' Neath the heartstone shel-ter'd warm.

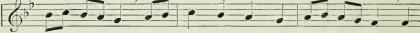


- 1. How beau-ti ful are all the birds, How won-der-ful and bright their
- 2. For sure-ly when they dart and fly So far a way be-youd the



wings! I wish I un-der-stood the song The lit - tle swal-low sings.





cheer-ful sound Of hap - py song and shout re - sound; We And hast-'ning land-ward, greet-ing cry," The fleet - ing by



yon - der, The o - cean lies yon - der." o - cean lies



pearls to

REVIEW - Continued



thee; And each white pearl

ver grass; From all the world the sweets I bring, And

is dream on dream, For



each one comes from slum - ber stream, From slum - ber stream. through thy win - dow breathe and sing, I breathe and sing.





- 2. Buzz! buzz! buzz! This is the song of the bee, .. His
- 2. Buzz! buzz! This is the song that he sings; He 3. Buzz! buzz! Work he has al-ways to do; .. In



legs are of yel-low, A jol-ly good fel-low, And yet a great worker is nev- er gets la-zy; From thistle and dai- sy The sweets of the meadows he days that are sun-ny He's getting his hon-ey, And sing-ing the sum-mer day



he... Buzz!buzz! buzz! This is the song of the bee... brings. Buzz!buzz! buzz! This is the song that he sings. through. Buzz!buzz! buzz! Work he has al-ways to do...

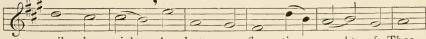
MORNING HYMN



- 1. Thou art, O God, the life and light Of all. . this
- 2. When youth-ful Spring a-round us breathes, Thy spir it



won - drous world we see; Its glow by day, its warms her fra - grant sigh, And ev - 'ry flow'r the



smile by night, Are but re-flec-tions caught of Thee. Sum-mer wreathes Is born be-neath that kind-ling eye.



- 1. High a bove the sky is shin-ing clear To wel-come Ar bor
- 2. Here we make your bed, O ma-ple tree! The sun will help you



Day. Flow'rs are bloom - ing, bloom-ing fresh and fair, And grow. Drift - ing snow will fall, to keep you warm When



FAIRY LAMPS



- 1. Fire-flies, fire-flies, lend your light, Soft and bright, through the night,
- 2. Fair y folk will soon be seen, Come to glean a corns green;



Like a fair - y lan-tern's ray, And make the way bright as day. Cups that fall from yon - der tree With fair - y tea filled will be.



- 1. All the world is full of work, With hours be-tween for play,
- 2. Ev-'ry day must have a night, That new days may ap pear; .



One by one the mo-ments fly To fill a hap-py day. . Yet to-mor-row nev-er comes, To-day is al-ways here. .



- 1. Soft ly falls the moon's pale ra-diance And mur-mur-ing
- 2. High in heav'n the stars are shin-ing, The sweetness of



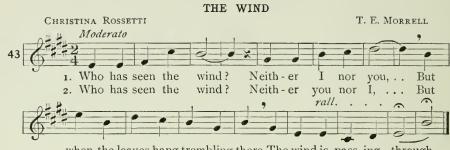
breez-es are steal-ing a - long; . Gent - ly touch - ing each ro - ses is borne on the breeze; Low and clear comes the



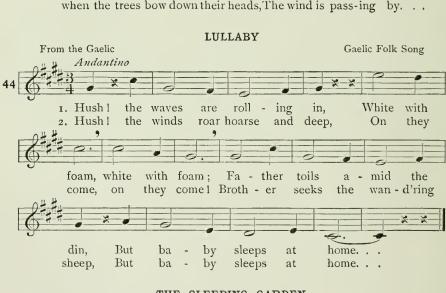
fold - ed pet - ai And sing-ing each flow-er a lul - la - by song. song of ev-'ning, The twit-ter of birds from their nest in the trees.







when the leaves hang trembling there, The wind is pass-ing through, when the trees bow down their heads, The wind is pass-ing by. . .



THE SLEEPING GARDEN



1. See how the laughing blossoms Have closed all their starry eyes; The

2. Mother Night softly kissed them, She kissed them and blessed them too, And

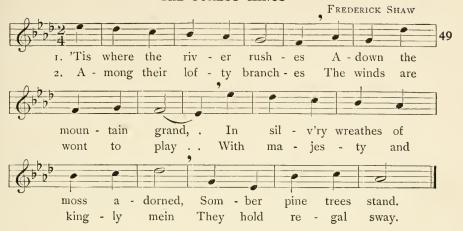


cool fra - grant gar - den In peace-ful slum - ber now lies. laid on each flow'r-bed A cov - er, quilt - ed with dew.





THE FOREST KINGS



THANKSGIVING DAY

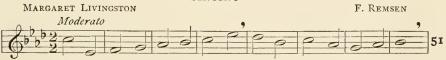


- 1. The days are grow-ing wea ry, And sun-shine goes to bed too
- 2. A day when hap-py fa ces Make sunshine un-der skies of



soon, And yet, be-fore No-vem-ber's o'er, Comes one day bright as June. gray, When blossoms spring in hearts that sing To keep Thanksgiving Day.

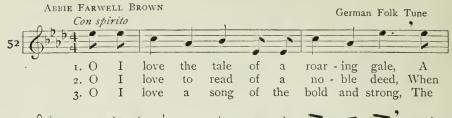




- 1. Sing-ing when the skies are dreary, Sing-ing when the day is long,
- 2. Sing when we a-wake at morn-ing, Sing a gain at e-ven-song;



Hearts a - glow with love and laughter, Cheer the world with joy-ful song. So shall sweet me-lo-dious measures Sound the dreamland ways a-long. 26 HEROES





he - ro like Cap-tain Kidd; Or of Rob-in Hood in the In - di - ans bent the bow; Or the last brave fight of a he - roes who dared to do; But when all is said they are



fair green wood, And the gal - lant deeds he did; But their Red Cross Knight, In the days of long a - go. Yet it's long, long dead, And the world's for me and you. There are



swords are rust, And their bones are dust, And ev - en their graves are hid. best of all To be young and small, For now we can live and grow. foes to fight, There is wrong to right, And we may be he-roes too.

THE SWALLOW



2. When you come hur - ry - ing home o'er the sea,



Sun-lov-ing swal-low, for sum-mer is done. Come a - gain, come a - gain, Then we are cer-tain that win-ter is past; Cloud-y and cold though your



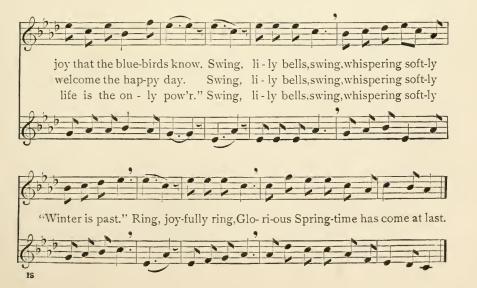
come back to me.. Bring-ing the sum-mer and bring-ing the sun. path-way may be.. Sum-mer and sun-shine will fol-low you fast.



- 1. The li ly bells ring in the gar den fair, To and fro,
- 2. The but-ter-cups stand in their robes of gold, Bright and gay,
- 3. The chil-dren of spring, with their fra grant breath, Bud and flow'r,



soft and low; The vi - o - lets peep from the grass to share The bright and gay; The white clovers treasures of hon - ey hold, And hour by hour, Re-peat the glad mes-sage "There is no death, For



PART II

NEW RHYTHMIC TYPES DEVELOPED

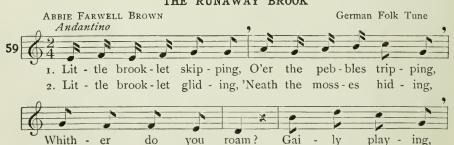
CHAPTER I

THE RHYTHMIC TYPE, FOUR EQUAL TONES TO ONE BEAT REPRESENTED BY FOUR SIXTEENTH NOTES



Gay Oc-to-ber, crisp and clear, Brings to us a wealth of cheer.

THE RUNAWAY BROOK





still?

Short

the

day

is,

and

shy

Why

so

Ev - er on -ward stray - ing, Hard you'll find the jour-ney home! Ver - y long the way is, From your home up - on the hill. Margaret Desmond



1. Hark, the tom-tom, mu-sic of the red-man! Bear-skin tom-tom,

- 2. Bang the tom-tom, mu-sic of the red-man! Big chief tom-tom,
- 3. Hide the tom-tom, mu-sic of the red-man, No more tom-tom;



med - i - cine for bat - tle Dance the war-dance! Arrows ev - er rat - tle; tom - a-hawks are wav-ing, Ev - 'ry kind of dan-ger we are brav-ing, all a - bout a-prowl-ing Wolves and sly co - yo - tes are a - howl-ing.



Which of them will hit us? Who can tell? Rush-ing on the sav-age tribe pell-mell.

Sud-den-ly we give a

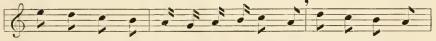
WILBUR WEEKS

whoop and yell!

EARLY MORNING



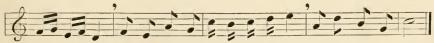
- 1. Oh, the joy of ear ly morn-ing! Ere the hap-py day is dawn-ing,
- 2. Oh, the joy of ear ly morn-ing! All the lie a beds we're scorning,



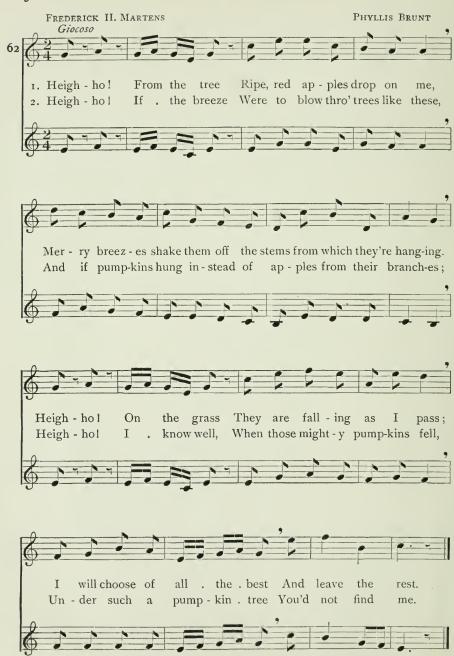
Hur - ry through the dew - y, dew - y clo - ver, Greet the sun-beam Sing the dawn a mer - ry, mer - ry wel-come, Laugh with joy to



peer-ing o'er the hill. Oh.the joy of ear - ly morn-ing! Dewdrops gleam and hear the rob-in trill. Oh,the joy of ear - ly morn-ing! Ev - 'ry heart with



spar-kle still; All the world is brimming full of glee In the ear - ly morn. joy will fill; Na-ture greets us, boun-ti-ful and free In the ear - ly morn.





Drip-drop, drip-drop, A - pril rain, O - ver moun - tain, o - ver plain;



Rain clouds hide the sun in play; Sunbeams chase the clouds a-way.

ON THE WHEEL



- 1. Long and lev-el lies the road be-, fore us, Bright and blue the
- 2. Ev 'ry sor-row to the winds we're flinging, Ev 'ry heart with



sky bends o'er us, Voi - ces ring - ing clear in joy - ful cho - rus, joy is ring - ing, Ev - 'ry hap - py voice is gai - ly sing - ing,



While our wheels go whirring round, we shout Heigho, Heigh-o! While our wheels go whirring round, we shout Heigho, Heigh-o! Heigh-o!



Smooth and light-ly we as birds are fly - ing, Ech - oes to our Long and lev - el lies the road be - fore us, Bright and blue the

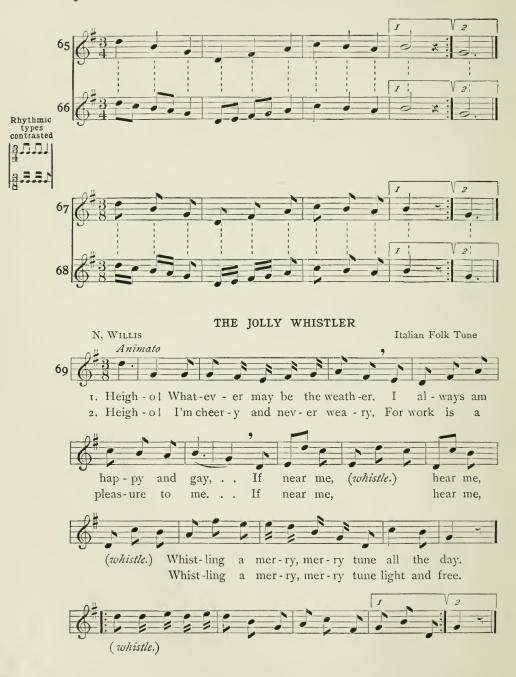


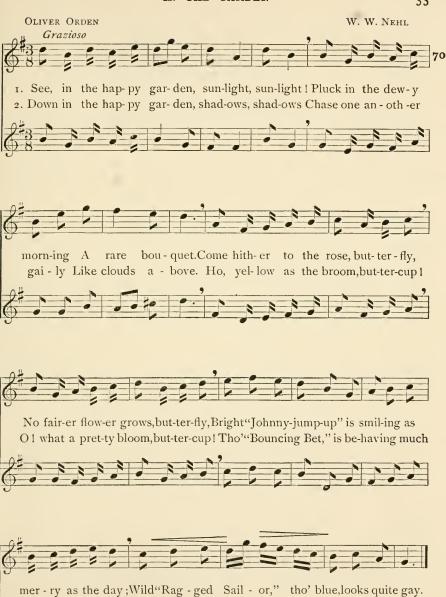
song re - ply - ing, Faint and far a - way the sounds are dy - ing, sky bends o'er us, Voi - ces ring-ing clear in joy - ful cho - rus,



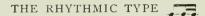
All the world a - wakes to hear our cy - cling song.

All the world a - wakes to hear our cy - cling song.





prim-mer than a dove, Blush-ing "Sweet Wil - liam" has told her his love.







Down where the brook is deep-est Lives a wa-ry trout.

Of all the fish the fleet-est As he darts a - bout.

KEEPING TIME

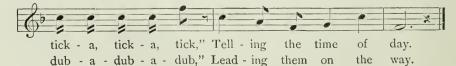


- 1. All the larg er clocks say "tick, tick, tick, tick,
- 2. Sol diers march a long with "tramp, tramp, tramp, tramp,"





And the lit - tle watch-es all say "Tick - a, tick - a, tick, tick - a, While the mer - ry drum is beat - ing "Rub - a - dub - a - dub-dub - a -



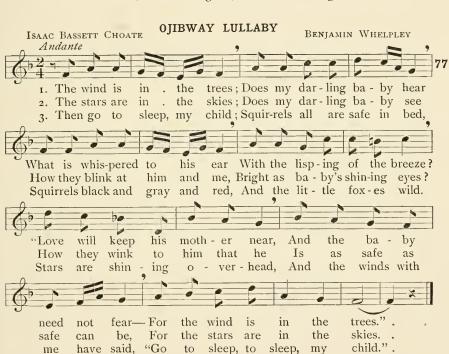


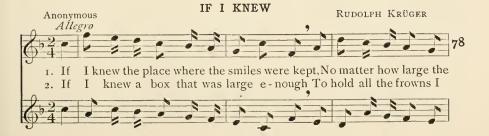


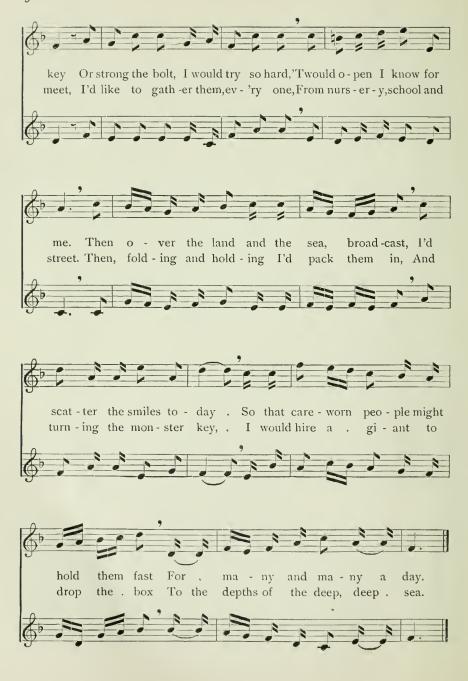
1. The sun is bright, the wind is chill; Down the hill we go! Our



sleds are swift, our voi - ces gay, Hur-rah for the drift-ing snow! like an ar-row, down a - gain; In win - ter the games are best!







LOUISE STICKNEY

M. WHITE



- 1. King Win ter is a mon arch bold, No dan ger can a -
- 2. And when the wolves are howl-ing loud, O'er fro zen lake and 3. Up near the north pole he re-sides, Where i cy seas are



larm him, His bod - y is of i - ron mold, Nor riv - er, When round the blaz - ing hearth we crowd, And swell - ing. On moun - tains high they say be - sides He



sweet nor sour can harm him, Nor sweet, nor sour can rub our hands and shiv - er, And rub our hands and has a sum - mer dwell-ing, He has a sum - mer



harm him. He lives his life quite out of doors, He shiv - er, When chill - ing storms are rag - ing round And dwell - ing. And when near us he holds his court, Let



lets no fire come near him; At pains and aches he frost - y winds are blow - ing, His heart is glad, he all ap - proach him bold - ly; This prince of right good



laughs and roars, And on - ly weak - lings fear . . him, And loves the sound, He laughs with joy o'er - flow - ing, He roy - al sport Re - ceives a cow - ard cold - ly, Re -



on - ly weak-lings fear him. King Win - ter, King Win - ter. laughs with joy o'er-flow - ing. King Win - ter, King Win - ter. ceives a cow-ard cold - ly. King Win - ter, King Win - ter.



Rhythmic types contrasted





Light-ly the snowflakes flutter down, Changing to white the tree-tops brown.



The day has gone and the dark shadows fall; Bright stars their vigil keep.







THE RHYTHMIC TYPE





Ding, dong! Bells are ring-ing, Ring-ing in the New Year.



Skip-ping, trip-ping, danc-ing, pranc-ing, Round the May-pole go.

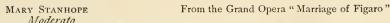


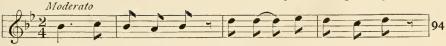
Snowflakes whirl-ing, danc-ing, twirl-ing, Wheel-ing, swirl-ing, fill the air.



- 1. Trav 'ler, O be-ware! Will-o'- the Wisp is there.
- 2. He's a danc-ing sprite; Fol-low him not at night.







- 1. Clear a cross the snow, Sweet-ly there come and go
- 2. Chil dren's voi ces near, Join ing the cho rus clear,



Bells that ech-o far A song of love and glad-ness; Sing of hap-py homes And deeds of lov-ing kind-ness;



Hear the Christ-mas bells, Their song a sto-ry tells, None for-got-ten be Round our bright Christmas tree,



Good will to all men And peace on earth be-low.

Bear - ing for each one A gift of love and cheer.

THE NEW YEAR



- 1. A ring a ching-ching, How the bells all ring! How they
- 2. A ring a ching-ching, How the sleigh-bells ring! How they



chime out a rhyme of the sea-son! They say the year is done, And an-say something gay of the sea-son! And far a-cross the snow Mer-ry

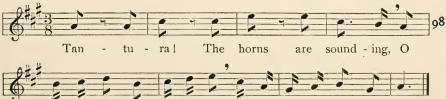


oth-er's just be-gun, And the cheer of New Year is the rea-son. voi-ces come and go, And the cheer of New Year is the rea-son.





HORNS

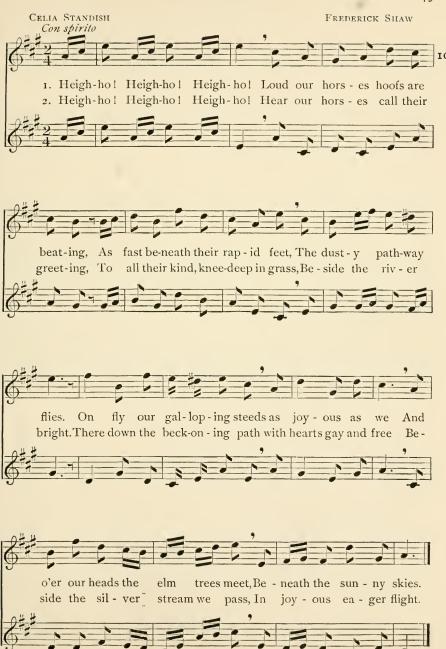


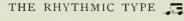
mer-ry they With mer-ry lay For a mer-ry hunt-ing day!



From her strange o-cean bow'rs, All for our joy

brings.











Bright thro' the cloud - y twi - light, Shine, sil - ver moon!

A QUESTION



- 1. Tell me, sun-beams fair and bright, Where you kept your shining light,
- 2. Did you seek a dis-tant star, Or the moon in heav'n a far?



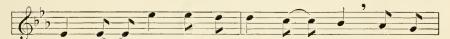
When the sun went down to sleep With - in the o - cean deep.
Tell me, sun-beamsfair and bright, Where you have spent the night.



- 1. D' ye ken John Peel, with his coat so gay? D'ye
- 2. Yes, I ken John Peel and auld Ru by too,



ken John Peel at the break of day? D' ye Ranter and Roy - al and Bell - man true; From the



ken John Peel when he's far a - way, With his drag to the chase, from the chase to the view, From the



hounds and his horn in the morn - ing? 'Twas the view to the death in the morn - ing.



sound of his horn call'd me from my bed, And the



cry of his hounds has me oft-times led For Peel's view hal-lo would



wa - ken the dead, Or a fox from his lair in the morn - ing.



throw - ing. Sand-man, Sand-man, Far a - way I'm go - ing.





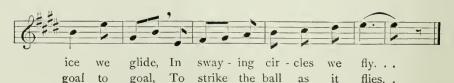
SKATING

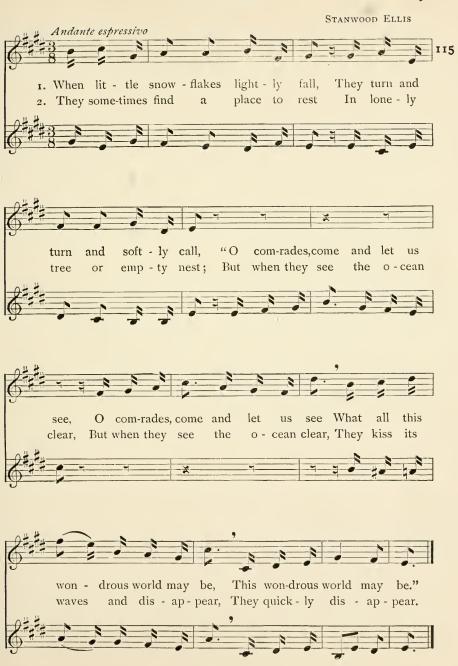


- 1. As light ly as the swal low that darts through the air And
- 2. A-cross the gleam-ing sur-face we mer ri ly skate, And



slides down the blue of the sky, . So o'er the smooth shin-ing each with a hock-ey stick tries, . Back-ward and for - ward from







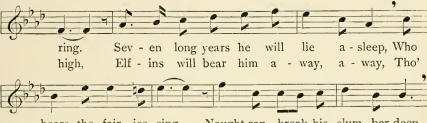
pears; Cou-ples are thread-ing A meas-ure, and tread-ing To dears; Phyl-lis the maid - en With gar-lands o'er - lad - en And



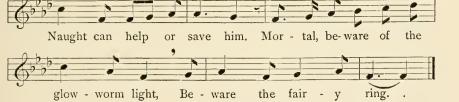
mel - o - dy quaint-ly Graceful, that faintly Minds me of by-gone days. Streph-on, her swain, Es-say - ing a-gain The dances of by-gone years.



- 1. Be-ware of the gleam of the glow-worm bright, It lights the fair y
- 2. And he that should tread in the fair y ring, What time the moon rides



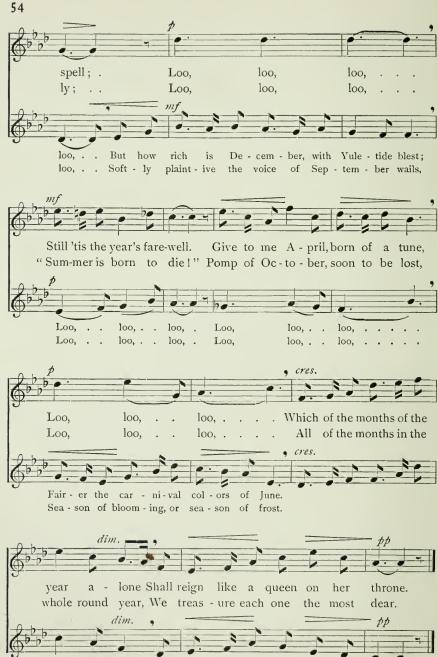
Naught can break his slum - ber deep, hears the fair - ies sing. slumb'ring deep he lie. . Safe - ly hid from light of day



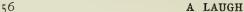
A DIALOGUE



- 2. Sil ver the trumps of the March-time gales, Loo, loo,









1. A laugh is just like sunshine bright, It fresh ens the day; It

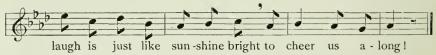
2. A laugh is just like mu-sic sweet, It stays in the heart; And



tips the peaks of life with light, And clouds melt a - way. The where its mel-low notes are heard All trou-bles de-part. The

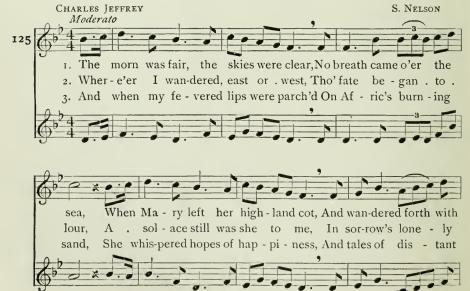


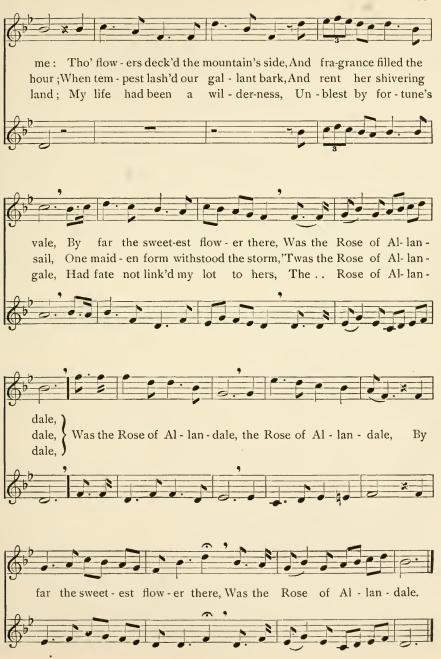
soul hear-ing it feels, cheering it, hope grow-ing more strong; A thoughts meet-ing it come greeting it, sweet,hap-py, and light—A



laugh is just like mu-sic sweet to make liv-ing bright.

ROSE OF ALLANDALE







PART III

THE INTERMEDIATE SHARPS AND FLATS IN STEP-WISE PROGRESSIONS

CHAPTER I





HARVEY WORTHINGTON LOOMIS

Allegro marziale

HARVEY WORTHINGTON LOOMIS



- 1. Rub a dub! Rub a dub! With a drum stick in each
- 2. Rub a dub! Rub a dub! While the cym bals clash and



hand, And the straps a - cross my shoul-ders—here, e - rect I clang, And the big bass drum goes down the line with biff, boom



stand—Toot-a - too! Toot - a - too! 'Tis the mu - sic of the bang! Toot-a - too! Toot - a - too! See the mar-shal's swinging



fife—O a drum-mer boy Has the ver - y best kind of stick—O a drum-mer boy Keeps them all on the dou - ble



life. Toot - a - too! Toot - a - too! Is the bu - gle's mar - tial quick, Rub - a - dub! Rub - a - dub! Hear me tap - ping just in



sound—"Right a-bout! Right a-bout!" Ev-'ry boy, in hon-or time, "To the front! To the front!" Tis a sum-mons quite sub-



bound, O - beys the "For - ward! march!" As flags a - bove us wave, Then lime, O - bey the "For - ward! march!" As flags a - bove us wave, Then

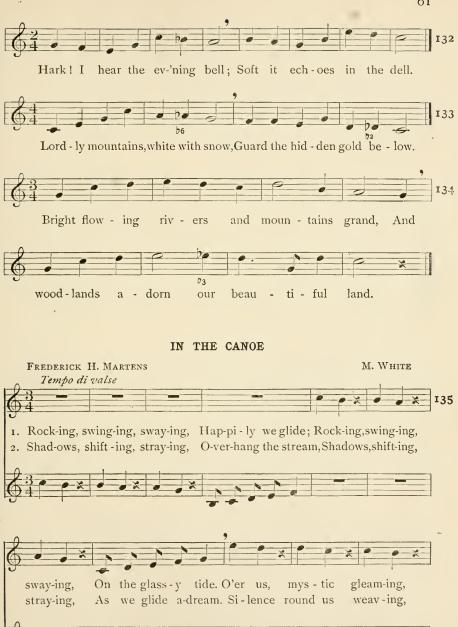


for - ward march, We're the sol - dier boys true and brave.

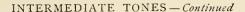
8 b7 6

Melodic progression 6 66 5 2 b2 1

Melodic progres-3 53 2









Melodic progressions
2 #1 2 3 #2 3 6 #5 6 7 #6 7

I WONDER



- 1. I won-der if the snow-flakes Are a flock of gay, white
- 2. They fly a gainst the win dow, And they beg me to come



but-ter-flies That lin-gered till the storm king Came and caught them to the out and play, And when I do not an - swer, They all cry and melt a -

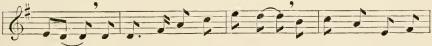


Melodic progression 5 #4 3

skies. . I won - der if he feeds them On hon - ey from white way; . Sometimes they fly down quick - ly, . And fling themselves a -



cherry blooms, That skyward float in Maytime, When the winds sweep the orchard gainst the pane, But what they want to tell me Is, a - las! not so ve - ry

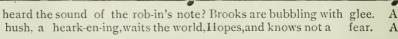


rooms. I won-der if it's lone-some Up there where all the plain. I won-der if they're try-ing To come in - side and



sky is gray, And if they are not sometimes Very glad to fly a - way. leave the storm, If so, I ought to tell them They will find it far too warm.

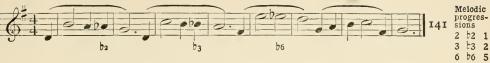




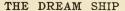


promise there is of the com-ing of Spring, She comes to you and me. rush, and a shout, and green banners hung out, Sweet Spring at last is here.











- I. The dream ship sails on the moon - lit From the sea
- 2. The dream ship sails for the morn ing land Where the



a - way land of sleep, While the night birds call And the ro - ses of dawn-ing smile; Yes, it floats a - way To an -



oth - er day Man - y long and sleep - y miles. .



soft breeze sighs in the shin - ing sails, And an light and free o'er the star - ry It will sea

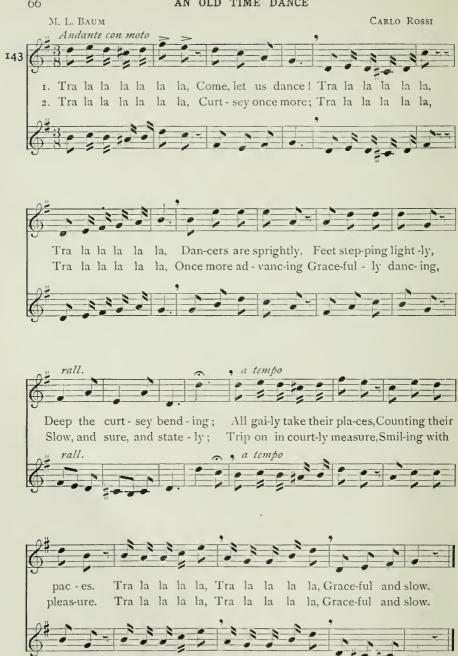


be - youd the night, And safe to the shore It will



and me ba - by As the ship comes sail - ing once more For an - oth - er day's de bring us light. .

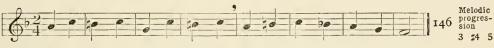
Melodic 6 b6 5



INTERMEDIATE TONES - Continued



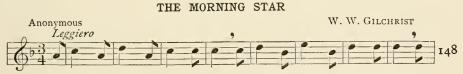
Great ships are sail-ing, swift-ly sail-ing, Sail-ing home o'er the sea.



First the show-er, then the flow-er Tells the world that A-pril's here.



Brownies skip-ping, tumbling, trip-ping, Shake the dew-drops from the leaves.



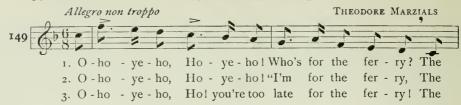
- 1. So ear ly why, and whence so far, O la dy bright, fair morning star, In
- 2. Your nod and smile recall, you see, Those summer morns that waken me, In



ra - diant robes of splendor rare, A gold-en glo-ry in your hair, With time to catch a glance from you, While all the skies were coming blue, And



shin-ing eyes so clear and blue, All fresh-ly bathed in morning dew? birds a - tilt on leaf - y spray, Were bid - ding each his mate good-day.





go - ing down, And I'll bri - ar's in bud, the . sun go - ing down, And it's bri - ar's in bud, the . sun bri - ar's in bud, the . sun go - ing down, And he's



row ye so quick and I'll row ye so stead - y, And late as it is, and I haven't a pen - ny, And not row - ing quick, and he's not row - ing stead - y, You'd



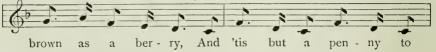
'tis but a pen-ny to Twick-en-ham town; The fer-ry-man's slim, and the how shall I get me to Twick-en-ham town?" She'd arose in her bonnet, and think 'twas a jour-ney to Twick-en-ham town. "O - hoi and O -ho," you may



fer - ry man's young, And he's just a soft twang in the oh, she look'd sweet As the lit - tle pink flow - er that call as you will, . The moon is a ris - ing on



turn of his tongue, And he's fresh as a pip - pin and grows in the wheat, With her cheeks like a rose and her Pe - ter - sham hill, And with Love like a rose in the



lips like a cher-ry, "And tis but a pen-ny to stern of the wher-ry, "There's dan-ger in cross-ing to





Twick - en - ham Town. O - hoi - ye - ho, Hoi - ye - ho, Hoi - ye - ho, Ho! Twick - en-ham Town."O - hoi - ye - ho, Hoi - ye - ho, Hoi - ye - ho, Hoi Twick - en-ham Town. O - hoi - ye - ho, Hoi - ye - ho, Hoi - ye - ho, Hoi



Home again! Home! Harvest is done, Follow, ye gleaners! Your rest is won.

Melodic progres-8 b7 6

LULLABY

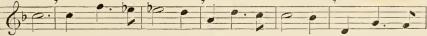


- 1. Lul la by, Lul la by, Flut ter ing snow-flakes fill 2. Lul - la - by, Lul - la - by, Dawn will soon light the pearl - y

Down - y soft feath-ers from cloud- y wing, Ea - gles downward are fling -Ba - by will wa - ken to greet the sun, Soft fringed eye-lids will



Ba - by, sleep, snow lies deep, O - ver the mead-ows, heap on Clo - ver bright 'neath the white Waits for the birds and rain-drops pen;



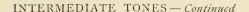
heap; Cov-'ring the clo-ver, Till win-ter's o - ver, Win - ter winds light. Sleep, ro - sy clo - ver, Ro - bin the ro - ver, Home will



fly till by - and - by, \dots by - and - by. . .



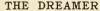
Melodic progression 5#4 (5)6





Play-ing, spray-ing, springs the fountain, Nev-er

slow or . wea - ry.





1. Swift -ly o'er the win - try sky Wind-blown clouds are fly - ing,

2. Soon the blue-bird's song will ring, All the dai - sies call - ing,



'Neath the drifts heap'd white and high There's a dai - sy ly - ing, Soft will come the rains of spring On its pil - low fall - ing.



Dream-ing of the sum-mer sky, Dream-ing of the days gone by, Op-'ning wide its shin-ing eye, Dai-sy then will greet the sky,



See the hap-py blue-birds fly, Oth-er dream-ers call-ing.

THE AMERICAN FLAG

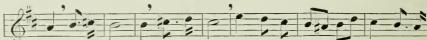


- 1. Flag of the brave, flag of the free! Hon-or and love from all is thy
- 2. Flag of the brave, flag of the free! Beau-ti-ful sight for hearts that are

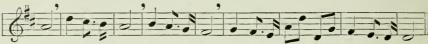




due. O-ver the land.over the sea, Flourish thy colors, red, white, and blue. true, When far from home proudly we see Thy brilliant colors, red, white, and blue.



Brave hearts have bled, brave souls have sped, Following where this bright banner
Just - ly we are proud of each bar, Proud-ly we count each gleaming white



led. Flag of the brave, flag of the free! Our loyal hearts beat proudly for thee. star. Flag of the brave, flag of the free! Cheer after cheer is echoed for thee.





1. { "Be-neath the shelt'ring leaves,my children," Moth-er Na-ture said one
The warm snow for your downy cov - er High a-bove you I will
Then slum-ber while the rugged win - ter Roams the world in ea - ger

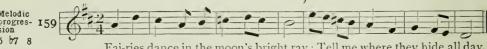
Then slum-ber while the rugged win - ter Roams the world in ea - ger And when you hear the rain-drops falling, Wait an-oth - er qui - et



day, "All your blos-soms safe in slum-ber Now I must lay. quest, Your warm nook he dare not en - ter, Safe you may rest;



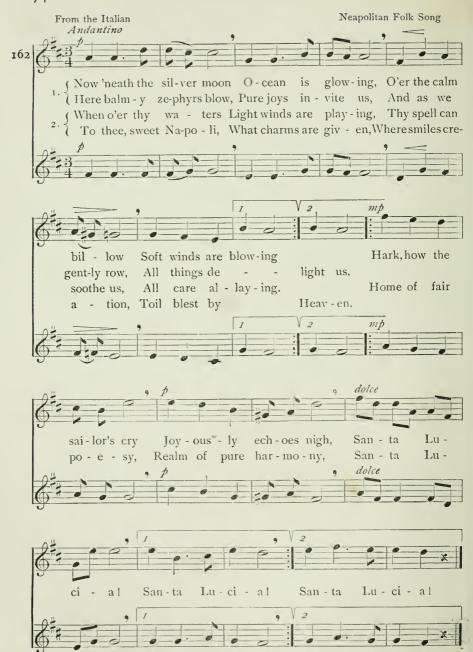
heap. . All the song-birds I will si-lence — Sleep, chil-dren sleep. hour; . But when rob-in clear is call-ing, Wake, ev-'ry flow'r!"



Fai-ries dance in the moon's bright ray; Tell me where they hide all day.







INTERMEDIATE TONES - Continued



Dan-cers greeting, now are meeting, Then are re-treat-ing two by two.



O hear! mer-ri-ly now we sing, Tra la, la, la, la, la! Tra



la! O hear! cheer-i-ly voic-es ring; Tra la, la, la, la, la, la! Tra la!

PATRIOTISM



- 1. True pa-triots they, with cour age high, Who foes of right have
- 2. 'Tis they for bid that man shall kneel In slav 'ry 'neath a



dared de - fy, And won a vic - to - ry sub-lime For all the des - pot's heel. 'Tis they pro-claim in ev -'ry land That strong the



world through - out all time In free-dom's cause.
sons of men shall stand In free-dom's laws.

Melodic progression 3 #4 5





The town's a-blaze to-night, ta la la, ta la la la. How splen-did
The streets are filled with floats, ta la la la la. Bright cars and
The cym-bals clang and clash, ta la la la la. The hors-es
Old time him-self may wait, ta la la, ta la la la. Not one de-



is the sight! ta la la, ta la la la. 'Tis a civ-ic cel-e-gild-ed boats, ta la la, ta la la la. 'Mid the gar-lands of the prance and dash, ta la la, ta la la la. For the pres-i-dent's apserts the fête, ta la la, ta la la la. For the nev-er ceas-ing



bra-tion, A mag-nif-i-cent o-va-tion; Ev-'ry heart's a-thrill, flow-ers And the gay con-fet-ti show-ers, Mus-ic floods the air pear-ing, How the mul-ti-tude is cheer-ing With a hip hur-rah, clam-or And the pyr-o-tech-nic glam-or Seem to say to all,



- .. ev-'ry spir-it a light.
- .. in a tor-rent of
- . . see the rock-ets a flash!

... "It is nev-er too

notes. And there ever is a tramp,tramp,

bright,bright,



tramp, tramp, Tramp on the broad highway, A-blending with the blare, blare, bright, bright, Shine of e-lec-tric ray, The flut-ter-ing of white, white,



blare, blare, Blare of the bands that play. Not a mor-tal has a white, white Stars of the flags that play In the col-ors of the



thought here for the mor-row, No time for a sor-row, For it's search-light of the tow-er, Each one like a flow-er, Joy and





la. All a-daz-zle with the meas-ure On a state ga - la day.



The crick-et calls "O fol - low! Where fireflies light the dusky hol-low."

O HAPPY DAY



- 1. One A-pril morning bright and clear, The sweetest time of all the year, We
- 2. With hearts a-lert each flow'r to greet, That made our pathway fair and sweet, With



wan-dered free o'er vale and hill, By winding stream and babbling rill. The hearts that heard the spring-time's call, We wander'd happy children all. Tho'



rob-in's song was loud and gay, All Na - ture sang that A - pril day, O Time that friendly band may part, He can-not change the loy-al heart. O



hap - py day, O day so dear, The sweet-est time of all the year, O



hap-py day, O day so dear, The sweetest time of all the year.

SONG STORY - MABEL AND THE BLUEBIRD



Melodic

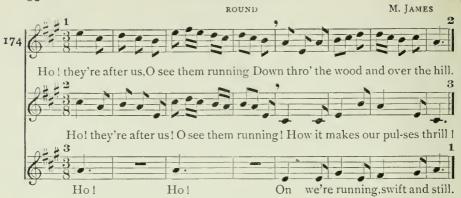
Melodic

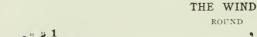


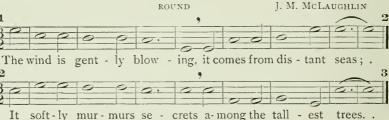
an - swer rings, Kling, klang, lang,

clear the

an - vil's







The meadow grass is way - ing, to greet the wel-come breeze.



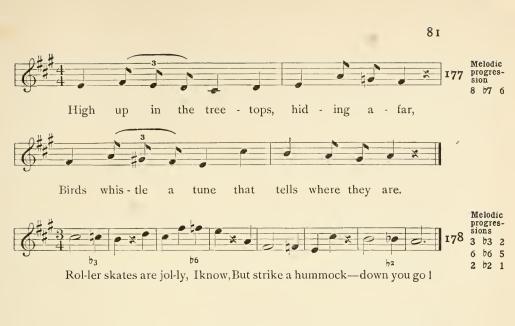
- 1. From each rose and fern and dai-sy, From each dewdrop sparkling clear,
- 2. "Come," it says, "The win-ter's o ver, And the summer's come at last,
- 3. Green the grass on ev 'ry hill-side, Brooks are laughing, skies are blue,



Comes a voice this sum-mer morn-ing, Bring-ing mu-sic to my ear.

O be mer-ry in the sun-shine, Hap-py June will soon be past."

Chil-dren, come, when birds are sing-ing, Moth-er Na-ture calls for you.





1 The melody is in the alto



Melodic

INTERMEDIATE TONES - Continued



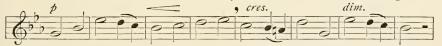
Keep on with work,don't try to shirk, For things worth while we all must strive. So live your life,thro' toil and strife That all will be glad — you're a-live.



Stars a -bove us shin-ing bright, Guide the sai-lors home to -night.



- I. Turn on me thine eye's dark radiance Flood my heart with ten-der light,
- 2. Stars a-shine in heav-ens lone-ly, Oft in dreams are friendlier grown;



Ear- nest, mild, in dream-like glo-ries, Like a star - lit, bound-less night.

So thine eyes a dis- tant splendor, Close to mine in dreams I've known.

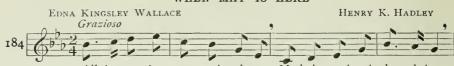


Weave a spell of dark-ling mag-ic, Spir-it me to worlds a - far, Eyes that search my in - most be-ing, Reading there my loy - al vow,



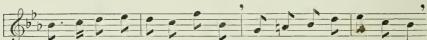
Where-in thou a - lone shalt rule me, Maid-en, thou my guid-ing star!

Deep- er glow in sweet sur- ren-der, Dark eyes, would that dream were now!



1. All the trees have new spring dresses, Made in ev-'ry shade and sheen;

2. Sweet- est airs are gen - tly blow-ing, Sun-shine glints on ev - 'ry thing.

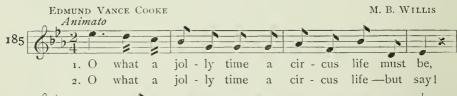


Ev - 'ry com - er gay with sum-mer, Young and fresh and sweet and green. Which are brighter, soft - er, whit -er,—Clouds or fruit trees blos-som-ing?

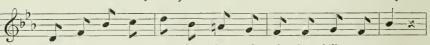


Blos-soms blowing, all things growing,—Greet we now the May, our queen!
Fur-thest, near-est, what is dear-est In this love -ly month we sing?

A CIRCUS EVERY DAY



Melodic progression 5 #4 3



March-ing ev - 'ry morn-ing for ad - mir - ing folks to see!

Might it not seem tire-some if we had it ev - 'ry day?



Span-gles, ban-gles ev - 'ry - where, Prancing, danc-ing pon-ies there, Ev - 'ry morn-ing a pa - rade, Wheth-er rain, or sun, or shade,



Bands a-play-ing "Boom-ba-chink! "Folks hurrah-ing,—on-ly think! Ev - 'ry night an - oth - er show, Then an-oth - er trip to go!



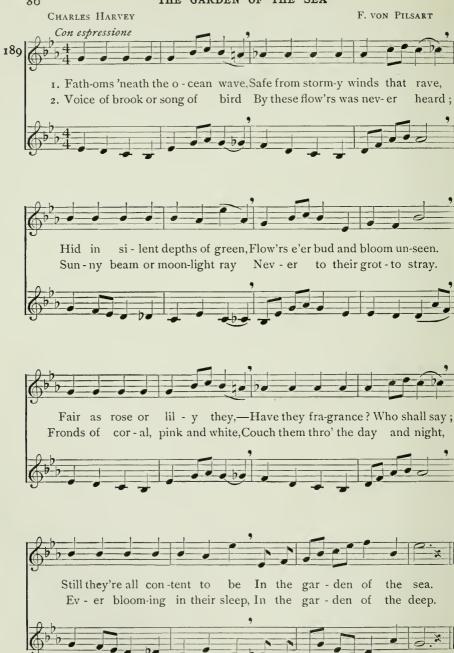
If it's such a lark to see it, What a lot of fun to be it!

O it may be fun to see it, But how ve-ry hard to be it!





ros - y glow is dy - ing, Let us con the dear old sto-ries o'er. bold, who trick and tease us, Have their win-ter home in sto - ry books, hearth and fen-der prancing, Play-ing games to please the girls and boys.



INTERMEDIATE TONES - Continued



A REMEMBRANCE OF AUTUMN





says that life and love can die, in all their north-ern gleam? At chest- nut flings its gold a - main, the su - mac's fire spreads free; The



ev - 'ry turn the ma- ples burn, the quail is whist-ling free, The breez-es feel as crisp as steel, the buck-wheattops are red; Then



part-ridge whirs and the frosted burrs are dropping for you and me. Hill-y down the lane let us trip a - gain, and o-verthe stub-ble tread. Hill-y



Ho! Heigh Ho! Hill-y Ho! Hill-y Ho! Heigh! Ho! Hill-y Ho! At Ho! Heigh Ho! Hill-y Ho! Hill-y Ho! Heigh! Ho! Hill-y Ho! The

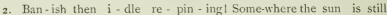


ev - 'ry turn the ma - ples burn, in the clear Oc - to - ber morn - ing. breez-es feel as crisp as steel, in the clear Oc - to - ber morn - ing.

88 ONWARD!



I. What is the need of re - pin - ing, Clouds have their sil - ver- y





lin - ing. Show-ers and shad-ows will pass, you know, Flow'rs will shin - ing. On - ward and up-ward your path - way lies, See it



grow, good must show. Let no mis-for-tune an - noy you, Noth-ing has rise, toward the skies! May your good training defend you! Patience and



pow'r to des - troy you! Work - ing to - geth - er in striv - ing com - mend you! Then shall your du - ty bloom

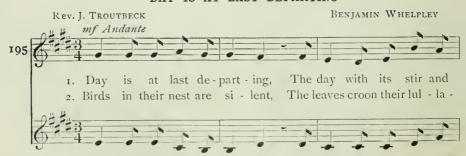


all sorts of weath-er Will keep hope and courage a - glow. . out in - to beau-ty, And life of - fer ma - ny a prize. .





DAY IS AT LAST DEPARTING





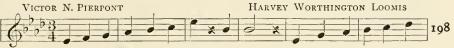


INTERMEDIATE TONES - Continued

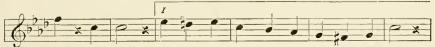


Melodic progressions 3 #2 3 2 #1 2 6 #5 6 7 #6 7

THE SHIPS OF THE SKY



- 1. Up in the meadows of blue, they sail, Moun-tain and for- est in
- 2. Oh, to be waft-ed a far, my fleet, Off to the ut ter-most



view, they sail, Soar-ing and wheel-ing, the ships of the sky, star, my fleet!



Swift-er than swal - low wing - ing.

Pin-ions of fan-cy, come

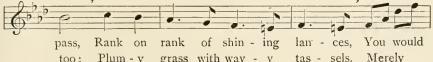


bear me on high To the mu-sic my heart is sing - ing!

A ROYAL LADY



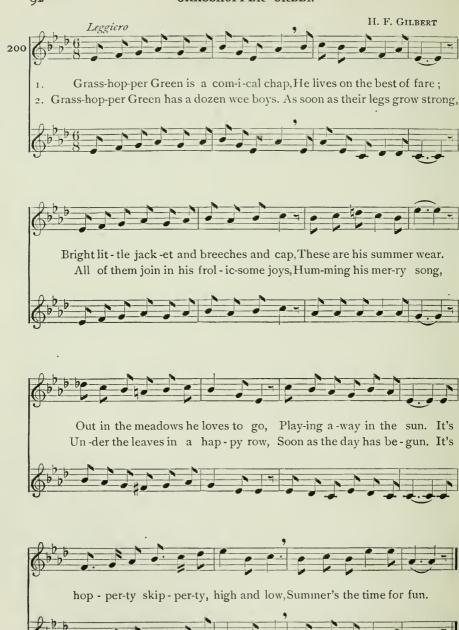
- 1. Dan-de-li on, roy al la dy, Courtesies as her sol-diers
- 2. See them dip as they sa lute her, Standards proud are low-ered

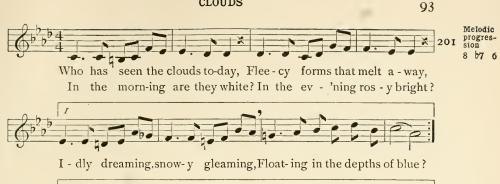


too; Plum - y grass with wav - y tas - sels, Merely

⊕^b′^b′′

call them blades of grass, Bow - ing as the breez-es pass. weeds, I know, to you. Mow them down,—you al - ways do.



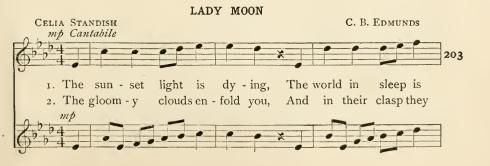




Day-light go - ing, dark- er grow- ing, Do they fade a- way from view?



mes-sage to the trees.'Tis May, fair May, Spring's o - p'ning day.

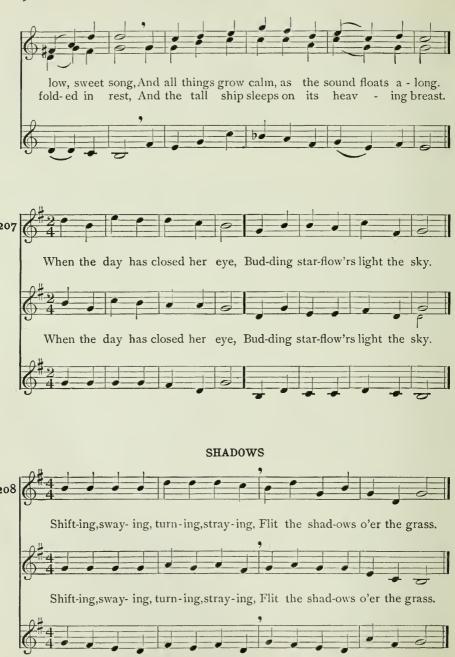


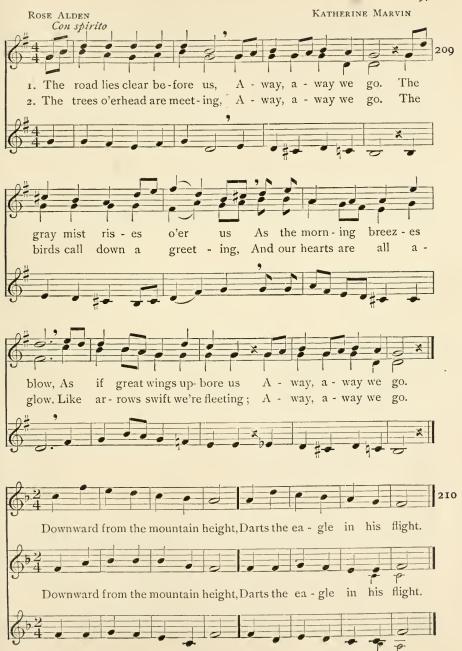


PART IV

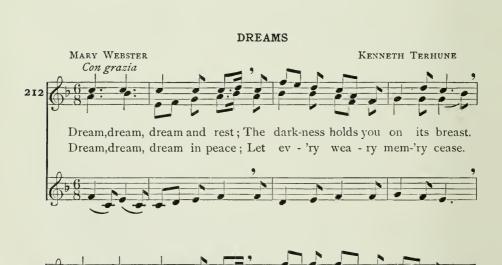
INTRODUCTION OF EASY THREE-PART SONG

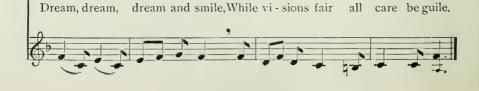










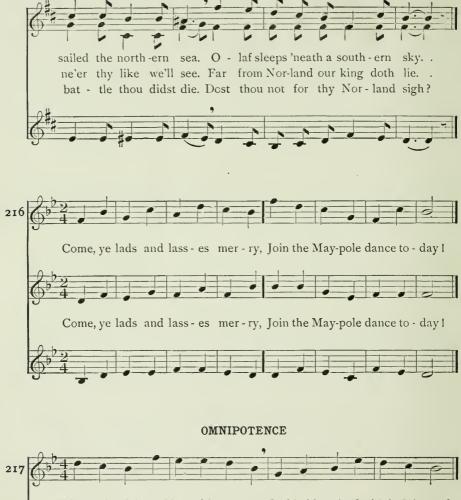


in

shad-ow deep.

Dream, dream, dream and sleep, All cra-dled safe





Moun-tain, plain, and bound-less o-cean, God holds poised with-in His hand.

Moun-tain, plain, and bound-less o-cean, God holds poised with-in His hand.

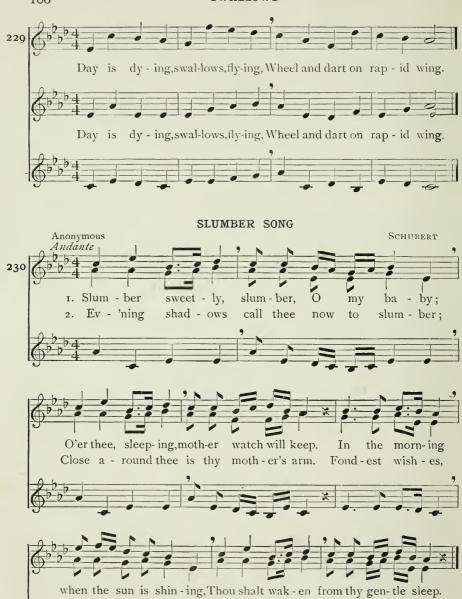












thoughts most sweet and tender, All will shield thee, dearest babe, from harm.



PART V

FAMILIAR AND PATRIOTIC SONGS





- 1. When the swal-lows homeward fly, When the ros es.. scat-tered 2. When the white swan southward roves To. seek at noon the or-ange
- 3. Hush, my heart! why thus complain, Thou must, too, thy woes con-



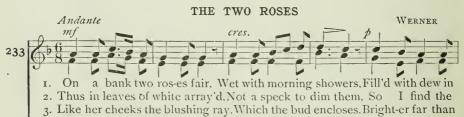
lie, When from neith-er hill nor dale, Chants the sil-v'ry night-in-groves, When the red tints of the west Prove the sun is gone to tain; Tho' on earth no more we rove, Loud-ly breathing vows of



gale, In these words my bleeding heart Would to thee its grief im-part; rest, In these words my bleeding heart Would to thee its grief im-part; love, Thou, my heart, must find re-lief, Yield-ing to these words be-lief;



e'er know re - pose, Can I, ah! can I e'er know re - pose. e'er know re - pose, Can I, ah! can I e'er know re - pose. part . in pain, Tho' to - day we part . in pain.

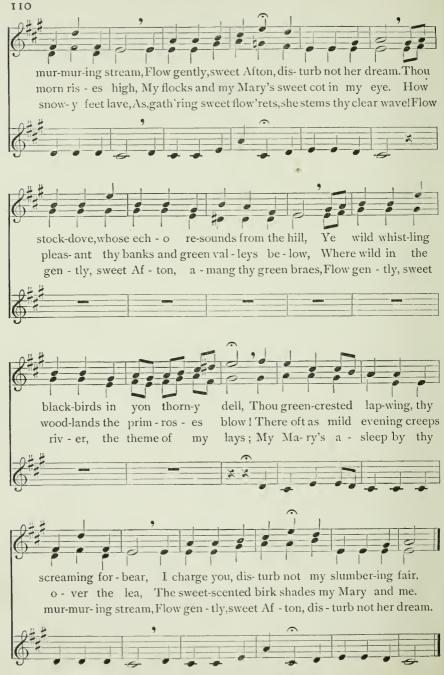














1. Oh, say, can you see, by the dawn's ear - ly light, What so 2. On the shore, dim - ly seen thro'the mists of the deep, Where the 3. Oh, thus be it ev - er when free-men shall stand Be -



proud -ly we hail'd at the twi-light's last gleam-ing, Whose broad foe's haugh -ty host in dread si - lence re - pos - es, What is tween their lov'd homes and the war's des - o - la - tion; Blest with



stripes and bright stars thro' the per - il - ous fight, O'er the ramparts we that which the breeze o'er the tow - er - ing steep, As it fit - ful - ly vic - t'ry and peace, may the heav'n-rescued land Praise the pow'r that hath



watched were so gal - lant - ly stream-ing? And the rock - ets' red blows, half con-ceals, half dis - clos - es? Now it catch - es the made and pre-served us a na - tion? Then con-quer we



glare, the bombs bursting in air, Gave proof thro' the night that our gleam of the morning's first beam; In full glo - ry re-flect - ed, now must, when our cause it is just, And this be our mot - to: "In



flag was still there. Oh, . say, does that star-span-gled ban-ner yet shines on the stream,"Tis the star-span-gled ban-ner, oh, long may it God is our trust!"And the star-span-gled ban-ner in tri-umph doth

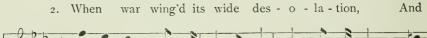




COLUMBIA, THE GEM OF THE OCEAN



1. Oh, Co-lum - bia! the gem of the o-cean, The



home of the brave and the free, The shrine of each pa-triot's dethreat-en'd the land to de-form, The ark then of Freedom's foun-





thee! Thy . man-dates make he - roes as - sem-ble, When storm: With the gar-lands of vic-t'ry a-round her, When so



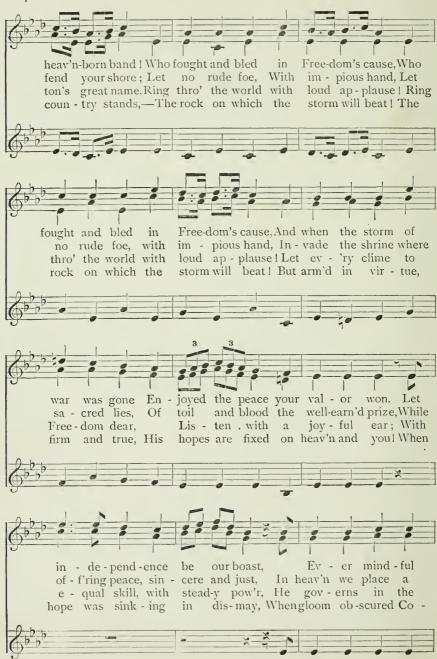
Lib - er - ty's form stands in view; Thy ban-ners make tyr - an - ny proud - ly she bore her brave crew, With her flag proud-ly float-ing be -

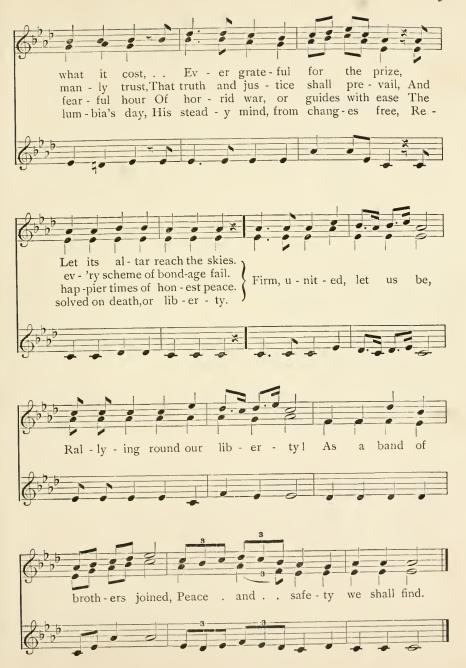


trem-ble, When borne by the red, white and blue!.

fore her, The boast of the red, white and blue!.







AMERICA









Pil-grim's pride! From ev - 'ry moun-tain side, Let free - dom ring! tem - pled hills; My heart with rap - ture thrills Like that a - bove. breathe par-take, Let rocks their si - lence break, The sound pro-long. ho - ly light; Pro - tect us by Thy might, Great God, our King!



GLOSSARY

TERMS OF NOTATION

Staff,— five horizontal lines and four equal spaces.

Leger Lines, or Added Lines,
— light lines below and above the staff.

3 A, B, C, D, E, F, G, — Pitches,— the first seven letters of the alphabet by which tones are designated.



G Clef,—fixes G upon the second line, around which it turns. The staff thus

marked is called the treble staff.

Bars,—vertical lines upon the staff.

5

A Bar is one vertical line.

A Double Bar is two vertical lines and sometimes a *thick* vertical line.



beats.

A Measure, — the space between two bars, representing a group of strong and weak

7 Brace,—a vertical line which joins two or more staves.

8 Notes:—

Whole-note, — an open notehead without stem.

6)

Half-note, — an open notehead with stem.

c)

 Quarter-note, — a closed notehead with stem.
 Eighth-note, — a closed note-

d) \

head with stem and one hook.

e) ,

Sixteenth-note, — a closed note-head with stem and two hooks.

f) N

Grace-note,—a small note with or without a stroke across the stem, representing a passing tone preceding an essential tone, and borrowing the time it occupies from the essential tone.

9 Rests: —

a) — Whole-rest.

b) . — Half-rest.

c) × Quarter-rest.

d) — Eighth-rest.

e) I Sixteenth-rest.

The joi san

The Tie,—a curved line joining two notes of the same pitch.

It indicates that the second note over or under the tie is not to be repeated, but sus-

tained, joined with the first.

The Dot, — placed after a note lengthens it one-half; thus the dot after a half-note takes the place of

a quarter-note tied.

P := P

The dot after a quarter-note takes the place of an eighth-note tied.

The dot after an eighth-note takes the place of a sixteenth-note tied.

12 The Phrase Mark,—a curved line indicating the rhythmical grouping of notes.

13 Breath Mark, — a comma placed above the staff to suggest a place for taking breath.



The Slur, — a curved line joining two or more notes of different pitch.

It indicates that the notes so joined are to be sung to one syllable,

The Hold or Pause,—a dot under or over a small curved

line. It means that the note or rest over or under which it is placed is to be held longer than usual.

16

Staccato Marks, direct that the tones be distinct, separated from

each other. The wedge-shaped marks are the most emphatic staccato signs; dots over or under the notes with a sweeping curve mark the slightest staccato. The latter effect is called non legato.

17

The Repeat, — dots immediately before or after a bar. It indicates that

music before or after the dots should be repeated.

Ist time 2d time

rst and 2d Endings — signs indicating that, in the repetition, the music marked 2d time must be substituted for that

under the sign 1st time.

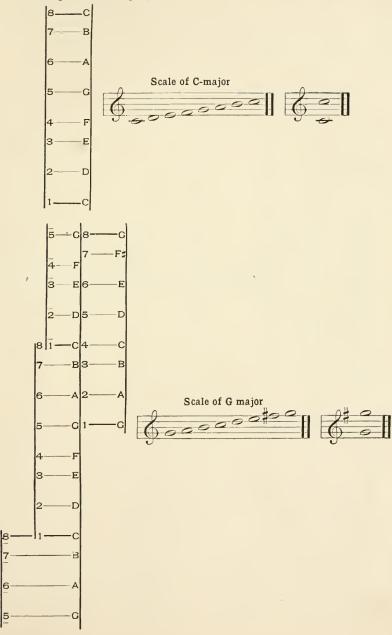
- 19 Characters affecting Pitch:
 - a) # The Sharp,—raises the pitch represented by a staff-degree a half-step.
 - b) × The Double-sharp,—raises the pitch represented by a sharped staff-degree a half-step.
 - The Flat,—lowers the pitch represented by a staff-degree a half-step.
 - d) \(\frac{1}{2}\)
 The Natural, or Cancel, —removes the effect of a sharp or flat.
 - removes the effect of one of the two sharps in \times .
- 20 Interval, the difference in pitch between two tones.
- 21 Half-Step,—the smallest interval employed in modern music.

- 22 Step,—an interval containing two half-steps.
- 23 Staff-Degrees, lines and spaces of the staff.
- 24 Major Third,—an interval embracing three staff-degrees and containing four half-steps.
- 25 Melodic Progression, any succession of tones in a melody.
- 26 Scale,—a succession of tones within the octave, ascending or descending according to a fixed rule.
- 27 Scale Names,—One, Two, Three, Four, Five, Six, Seven, and Eight,—the names applied to the successive tones of the major scale. Two above, \hat{z} ; Three above, $\hat{3}$; Four above, $\hat{4}$, etc.; Seven below, 7; Six below, 6; Five below, 5, etc.,—the names applied to the tones above and below the octave.
- 28 Intermediate Tones,— Sharp-one, Sharp-two, Sharp-four, Sharp-five, and Sharp-six,— the intermediate tones which may be introduced into the scale ascending. Flat-seven, Flat-six, Flat-five, Flat-three and Flat-two,—the intermediate tones which may be introduced into the scale descending.
- 29 Syllables,—commonly sung to the successive tones of the scale: 1, do; 2, re; 3, mi; 4, fa; 5, sol; 6, la; 7, ti (or si); 8, do. Intermediate syllables ascending,—#1, di; #2, ri; #4, fi; #5, si (or sil); #6, li: descending,— b7, te (or se); b6, le; b5, se (or sel); b3, me; b2, ra.
- 30 The Major Scale, a succession of five steps and two half-steps in the fol-_8 HALF-STEP lowing order: 1 to 2, a step; 2 to 3. 7-STEP a step; 3 to 4, a half-step; 4 to 5, a 6 step; 5 to 6, a step; 6 to 7, a step; STEP 7 to S, a half-step. A major scale is 5. a scale whose first third is a major STEP HALF-STEP third.

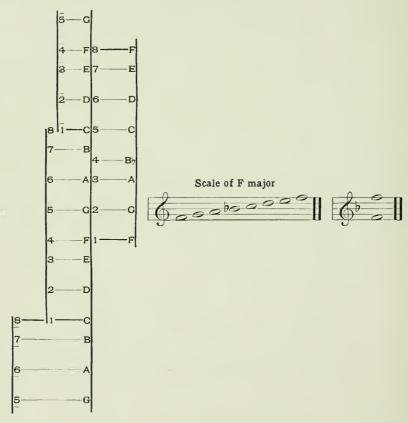
STEP

2-

31 Scale building and resulting signatures:

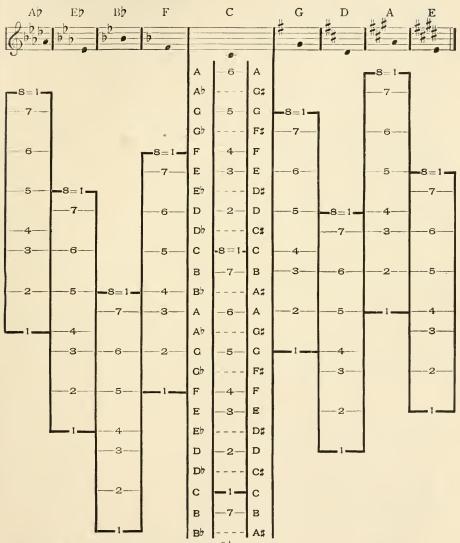


Scale building and resulting signatures, continued:



It will be profitable to work out the signatures of all the major keys in the above manner.

32 Diagram showing key relationship.



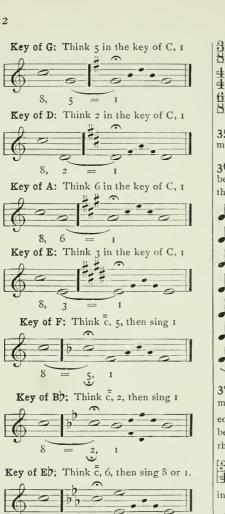
33 To Find Pitch of Various Keys,— use a ctuning-fork or pitch-pipe, international pitch, (517 double vibrations per second.)

 \overline{c} (one-lined c) is the c on the first leger line below the treble staff.

 $\ddot{\overline{c}}$ (two-lined c) is the c in the third space of the treble staff.

Key of C: Think c, 8 or 1





34 Measure-Signatures : -

their equivalent fill the measure.

two-quarter measure and two-half meas-

ure; i.e., two quarter notes or their

equivalent fill the measure: two half notes or

38 Syncopation, — an interruption of the natural pulsation of the music, bringing the strong accent on a part of the measure usually not thus Key of Ah: Think c, 3, then sing I accented.

beat-unit.

39 Folk Song, -a song whose words and music have originated among the people.

3 3 3 three-eighth measure, and three-half measure.

four-quarter measure.

six-eighth measure.

8

measure.

the rhythmic types are:

3 3 three-eighth measure, three-quarter

35 Beat, - pulse; an equal division of the

36 Rhythmic Type, - time values equal to a

beat. When the quarter-note is the beat unit,

(called the triplet.)

37 Rhythmic figure,—combination of rhythmic types: thus, is a rhythmic figure

equal to two beats, when the quarter-note is the

rhythmic types included; thus

and 3

in rhythm while they coincide in measure.

Rhythm varies according to the

40 Folk Tune, - a melody which has originated among the people.

41 Opera, — a drama or play set to music. Grand Opera, - a serious opera in which there is no spoken dialogue.

- founded upon scriptural narrative, performed without scenery and action.
- singers begin at different times and follow each voices.
- 42 Oratorio, a large musical work with text | other through the composition, returning from the end to the beginning so that the melody continually passes round and round.
- 43 Round, a vocal composition, in which the 44 Two-part Song, song arranged for two

TERMS AND SIGNS OF EXPRESSION¹

Adagio (a-da'jo), slow; literally, at leisure.

Allegretto (äl-lä-grāt'tō), less quick than allegro; diminutive of allegro.

Allegro (äl-lå'grö), quick, lively; literally, cheerful.

Andante (än-däu'ta), slow, graceful; moving at a moderate pace; literally, walking.

Andantino (än-dän-tē'nō), the diminutive of andante and indicating here quicker tempo.

Animato (a-ne-ma'to), animated.

Assai (äs-sä'e), very.

A tempo (ä těm'pō), return to first rate of speed.

Cantabile (kan-tä'be-la), in a singing style, or very legato.

Con brio (kōn brē'ō), with vigor, spirit, force.

Con espressione (kon as-pras-se-o'na), with expression.

Con grazia (kon gra'tse-a), with grace.

Con moto (kon mo'to), with spirited move-

Con moto alla marcia (kon mo'to al'la mar'chia), in the manner of a march with spirited movement.

Con spirito (kōn spē'rē-tō), with spirit, energy. Con tenerezza (kōn tān-ā-rāt'sā), with tenderness.

Crescendo (krā-shān'dō), gradually increasing the tone.

Diminuendo (de-me-noo-an'do), gradually lessening the tone.

Dolce (dŏl'chā), sweet, soft.

Espressivo (äs-präs-sė'vö), with expression.

f, forte (fôr'ta), loud.

ff, fortissimo (fôr-tes'se-mo), very loud.

Giocoso (jō-kō'sō), humorous, playful.

Giusto (joos'to), in just, exact time.

Grazioso (grä-tse-o'so), graceful, elegant.

Larghetto (lär-gåt/tö), rather slow; the diminu tive of *largo*, which means slow, or, literally, large.

Legato (lā-ga'tō), even, continuous, flowing; literally, tied.

Leggiero (låd-je-å'rö), light.

Lento (lån'tō), literally, slow.

Maestoso (mä-ĕs-tō'zō), with dignity, majesty.

Marcato (mär-kä' $t\dot{b}$), distinct, emphasized; literally, marked.

Marcia (mär'chia), march.

Marziale (mär-tsē-ä'lā), martial, in the style of a march.

mf, mezzo forte (mĕd'zō fôr'tā), half loud.

Moderato (mod-e-ra'to), moderate.

Molto moderato (můlítů mŏd-ĕ-räítů), very moderate.

Non troppo (non trop'po), not too much.

pp, pianissimo (pē'ā-nĭs'sĭ-mō), very soft.

p, piano (pē-ä'nō), soft. Presto (prĕs'tō), fast, in rapid tempo: usually

one beat to the measure; literally, quick.

Rallentando (räl-lěn-tän'dō), becoming slower;
literally, abating. Abb. rall.

Ritardando (rē'tār-dān'dō), slower; literally, retarding. Abb. rit.

Sempre (sěm'prå), always, continually.

Sforzando (sfôr-tsän'dō) (>), with special emphasis.

Sostenuto (sos-ta-noo'to), sustained.

Tempo di polka (těm'pō dē pōl'kä), in the time of a polka.

Tempo di valse (těm'pō dē väl'sā), in the time of a waltz.

Tranquillo (trän-kwēl/lo), tranquil, quiet.

Vivace (ve-va'cha), gay; literally, lively.

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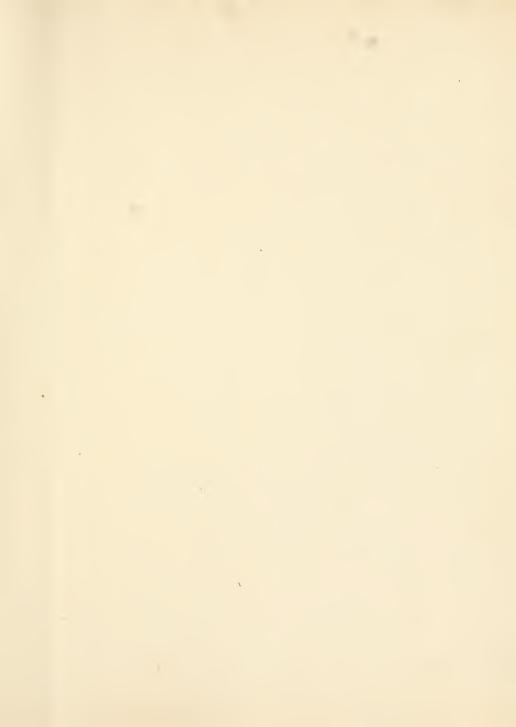
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